OPERATIC ANTHOLOGY

Celebrated Arias, Duets, Trios, Quartets, and Quintets

Selected and Edited by Max Spicker

Flute

Les Huguenots. f. g. i. (1836) — **G. Meyerbeer**

200. Nobles seigneurs, salut! Sop. 25
201. " " " Alto 25

Idomeneo. g. (1781) — **W. A. Mozart**

202. Still ist im Meer. Trio. 2 Sop., and Alto 20

Ione. i. (1858) — **E. Petrella**

203. Abbandonata ed orfana. Zlto 15
205. Canti chi vuole. Ten. 25
206. Dell' Ilisso sulle sponde. Aria e Duo. Sop. and Ten. 25
207. Nel sol quand' è più splendido. Sop. 40
208. O Ione, di quest' anima. Ten. 25
209. Vanne e serba geloso. Duet. Bar. and Bass 35

Irène (La Reine de Saba). e. (1862) — **Ch. Gounod**

210. She alone charmeth my sadness. Bass 25
211. " " " " " Bar. 25

Jean de Nivelle. f. (1880) — **L. Delibes**

212. Tant que le jour dure. M.-Sop. 25

Jeanne d'Arc. f. (1881) — **P. Tschaikowsky**

213. Adieu, forêts. Sop. M.-Sop. 40

Jocelyn. f. (1888) — **B. Godard**

214. Cachés dans cet asile. Lullaby. Sop. or Ten. 25
215. Cachés dans cet asile. M.-Sop. or Bar. 25
216. " " " " Alto or Bass 25
217. Seigneurs, ayez pitié. Sop. or Ten. 20
218. " " " M.-Sop. or Bar. 20

La Juive. f. i. (1835) — **J. F. Halévy**

219. Il va venir. Sop. 25

Lakmé. f. (1883) — **L. Delibes**

220. Où va la jeune Indoue. Sop. 40
221. " " " " M.-Sop. 40
222. Sous le dôme épais. Duet. Sop. and M.-Sop. or Alto 40

Lalla Roukh. f. (1862) — **F. David**

223. O ma maîtresse. Sop. 25
224. " " " Alto 25

Linda di Chamounix. i. (1842) — **G. Donizetti**

225. O luce di quest' anima. M.-Sop. 35

Lohengrin. g. (1850) — **R. Wagner**

226. Einsam in trüben Tagen. (Elsa's Dream.) Sop. 25
227. Einsam trüben Tagen. M.-Sop. 25
228. Nun sei bedankt, mein lieber Schwan. Ten. 15
229. Nun sei bedankt, mein lieber Schwan. Bar. 15

Luisa Miller. i. (1849) — **G. Verdi**

230. La tomba è un letto. Sop. 25

Manon. f. (1884) — **J. Massenet**

231. Obeissons, quand leur voix. Gavotte. Sop. 20
232. Obeissons, quand leur voix. M.-Sop. 20

Manon Lescaut. f. (1856) — **D. F. E. Auber**

233. C'est l'histoire amoureuse. Sop. or M.-Sop. 20

Martha. i. f. (1847) — **F. v. Flotow**

234. M'appari. Ten. or Sop. 20
235. Qui sola vergin rosa. (Last Rose of Summer.) M.-Sop. or Alto 20

Matrimonio segreto. i. (1792) — **D. Cimarosa**

236. Le faccio un inchino. Trio. 2 Sop. and Alto 50

Mefistofele. i. (1868) — **A. Boito**

237. La luna immobile. Duet. Sop. and Alto 20
238. Lontano, lontano. Duet. Sop. and Ten. 20

Mignon. f. (1866) — **A. Thomas**

239. Connais-tu le pays? Sop. 25
240. " " " " M.-Sop. 25
241. " " " " Alto 25
242. Elle ne croyait pas. Bar. 25
243. " " " " Ten. 25
244. Je connais un pauvre enfant. M.-Sop. 25
245. Je suis Titania. Sop. 35
246. Legères hirondelles. Duet. Sop. and Bar. 30
247. Me voici dans son boudoir. M.-Sop. 35
248. O Vierge Marie. Sop. 20
249. " " " Alto 20

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All numbers are published with English in addition to the original text; i. g. f. stand for The numerals in brackets indicate the year when the opera was first performed.

G. SCHIRMER NEW YORK

OÙ VA LA JEUNE INDOUE.

(INDIAN BELL SONG.)

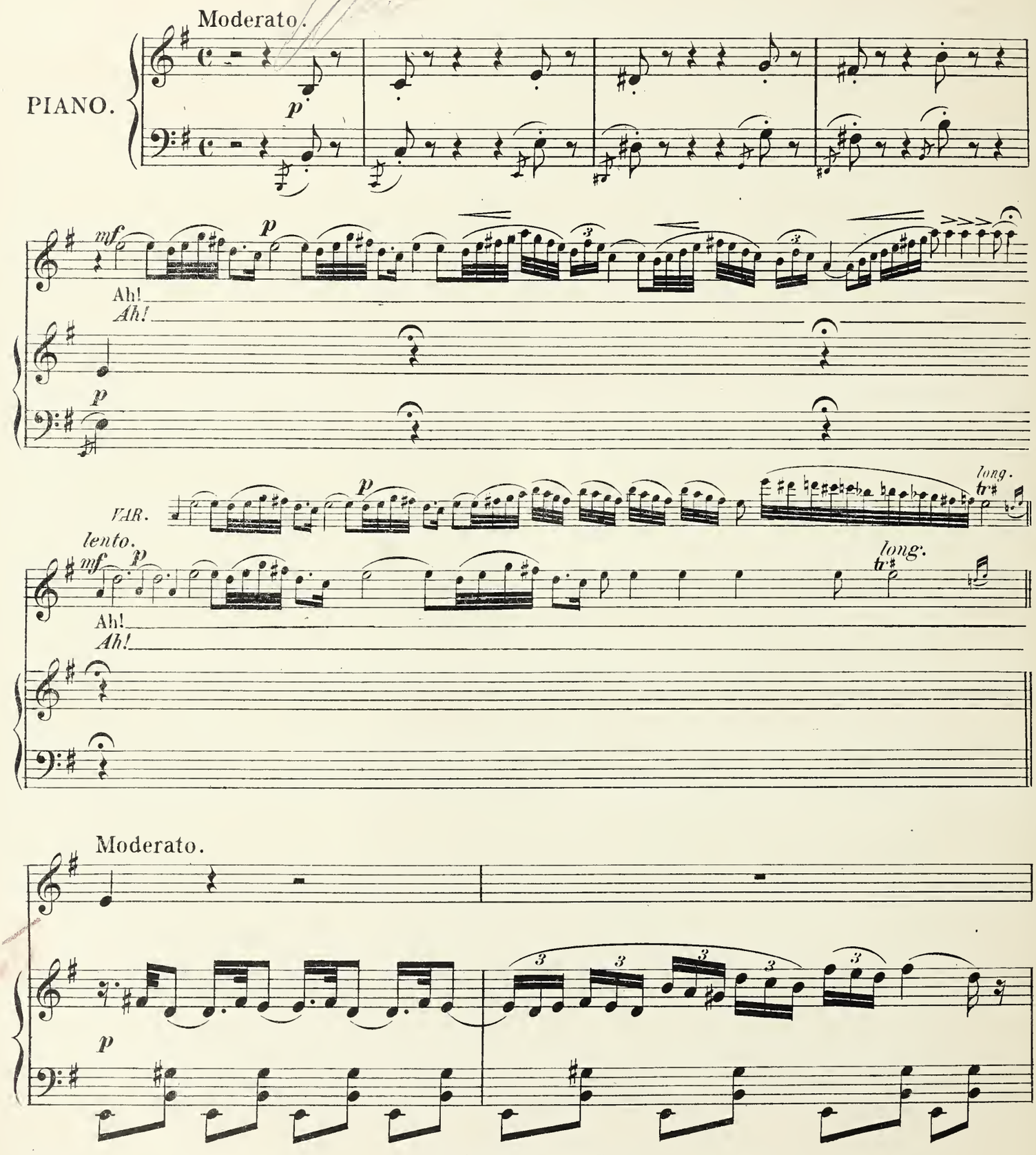
from

LAKMÉ

English words by
CHARLOTTE H. COURSEN. .

L. DELIBES.

SOPRANO.



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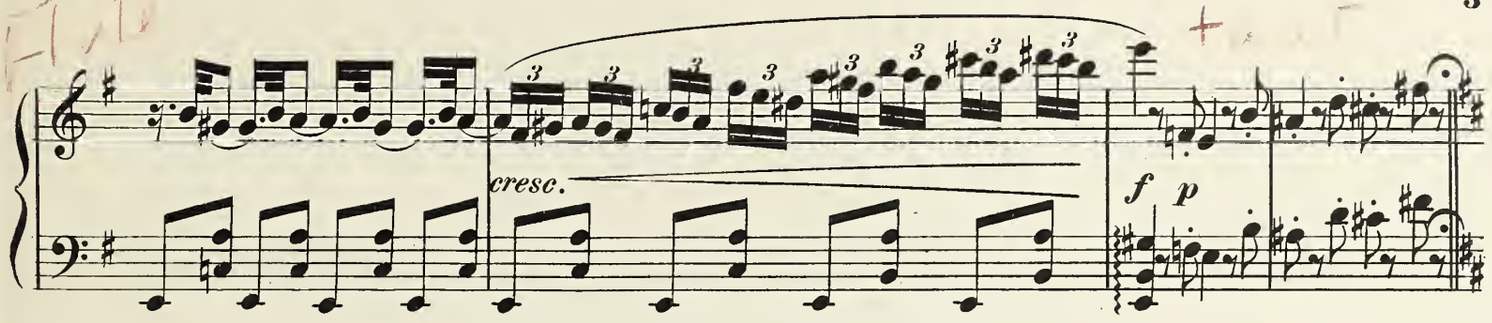
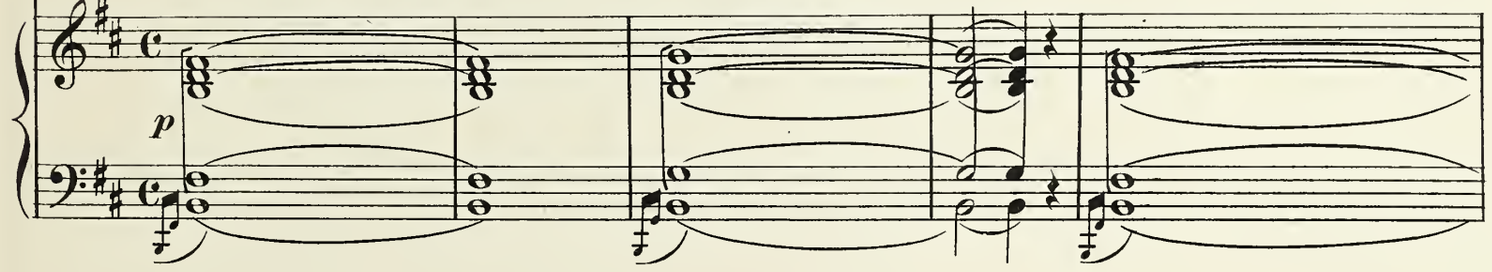
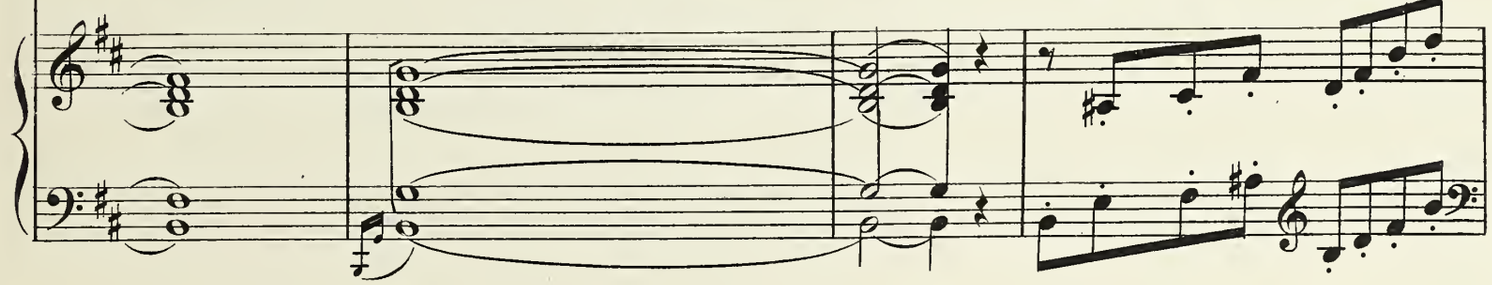

Andante.

Où va la jeune In-doue, Fil-le des Pa-ri-as, Quand la lu-ne se
Where roams the dusky maiden, The lonely Pariah child Mid the tender-leaved mi-



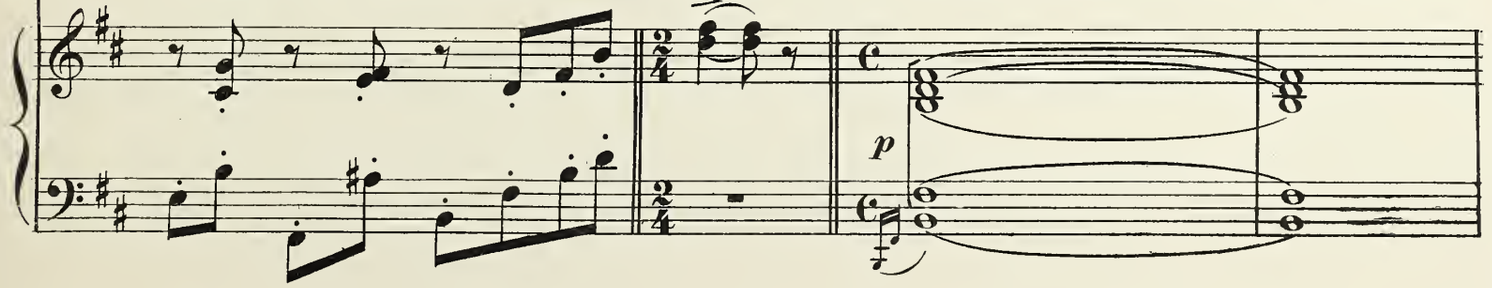
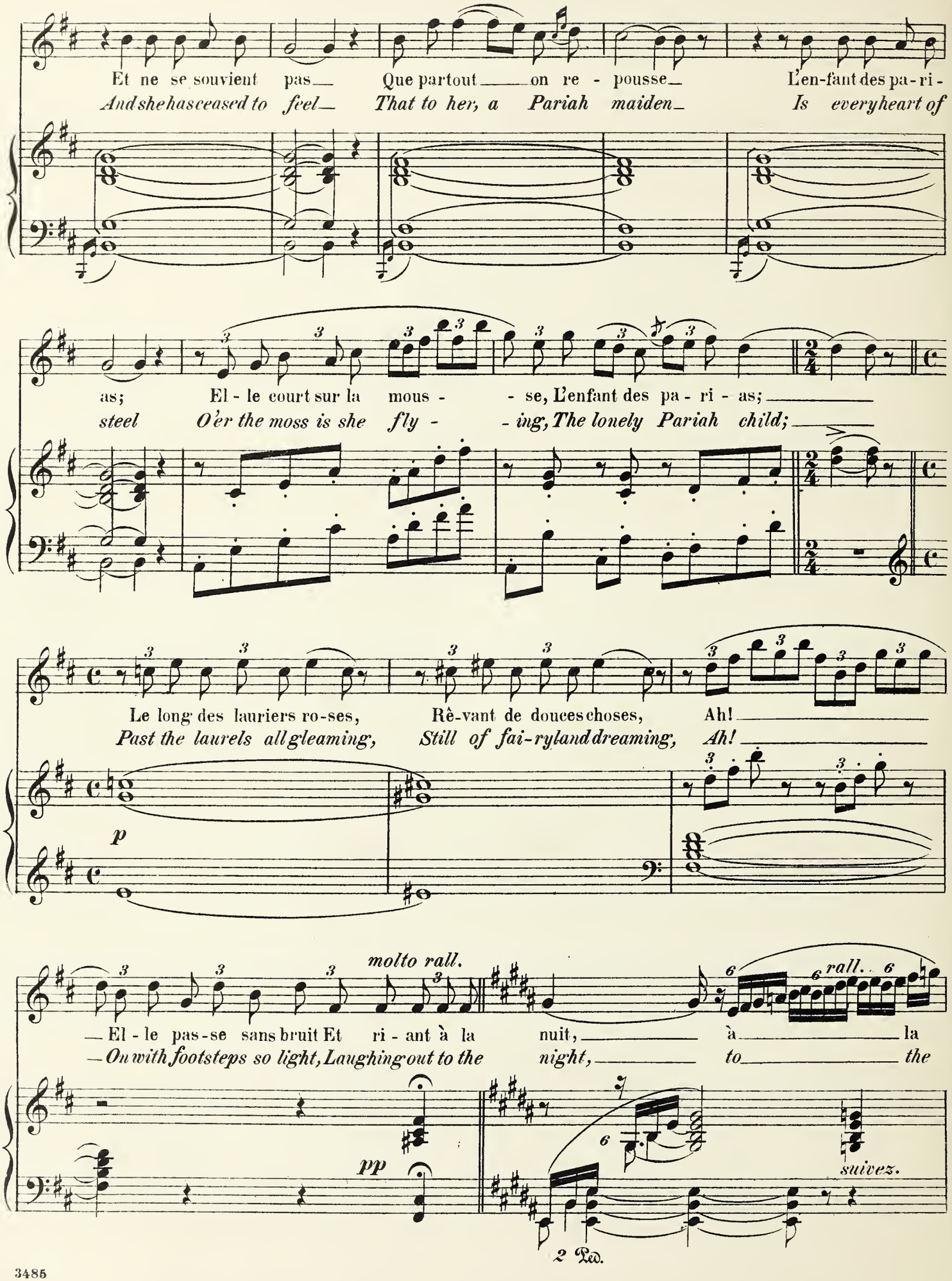
jou-e— Dans les grands mi-mo-sas? Quand la lu-ne se jou-
mo-sas— Spread in the moonlight mild? Mid the tender leaved mi-mo-



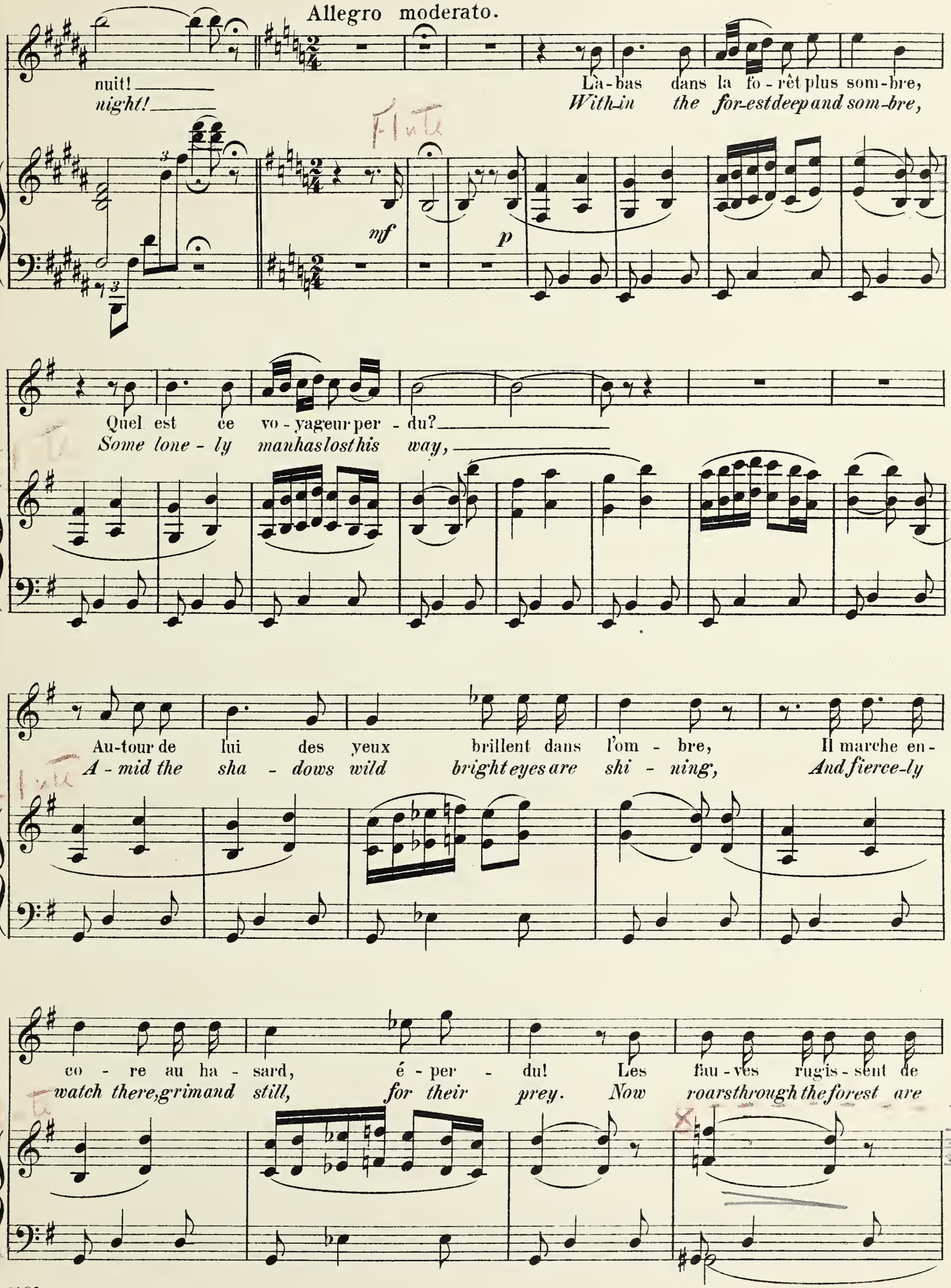
Tempo I.
Andante.

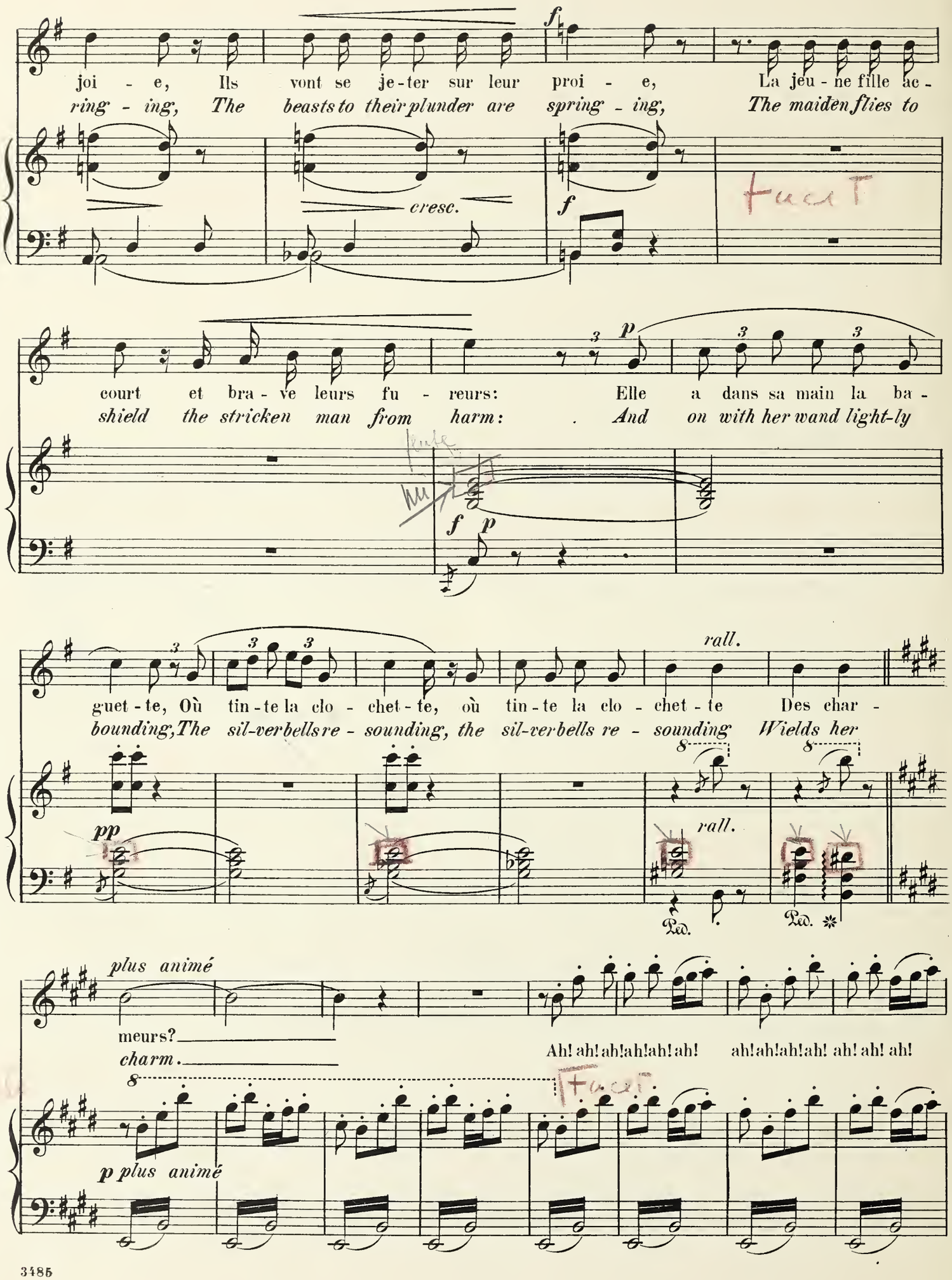
-e Dans les grands mi-mosas?
sas Spread in the moonlight mild?

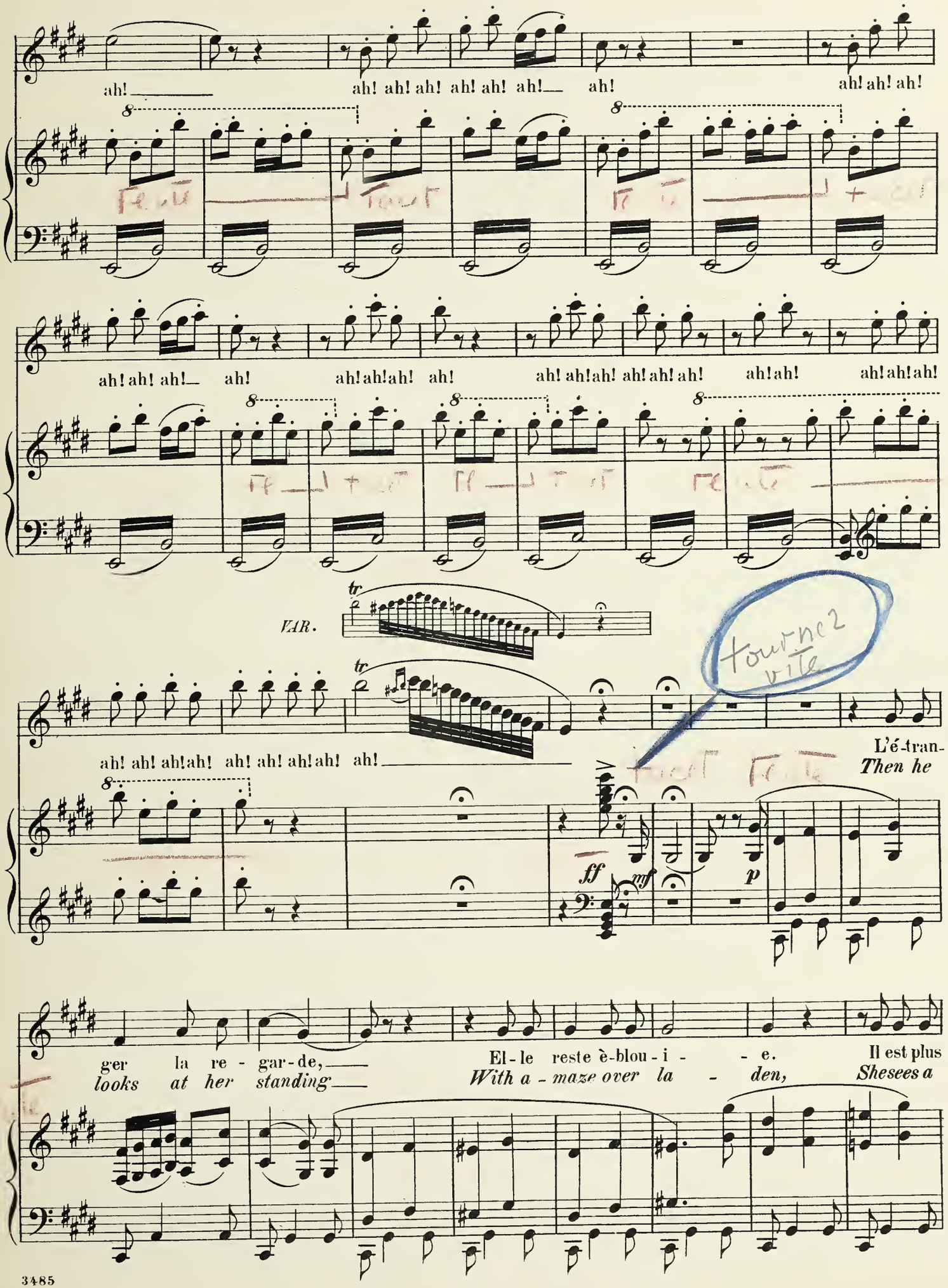
El-le court sur la mous-se
O'er the moss is she fly-ing

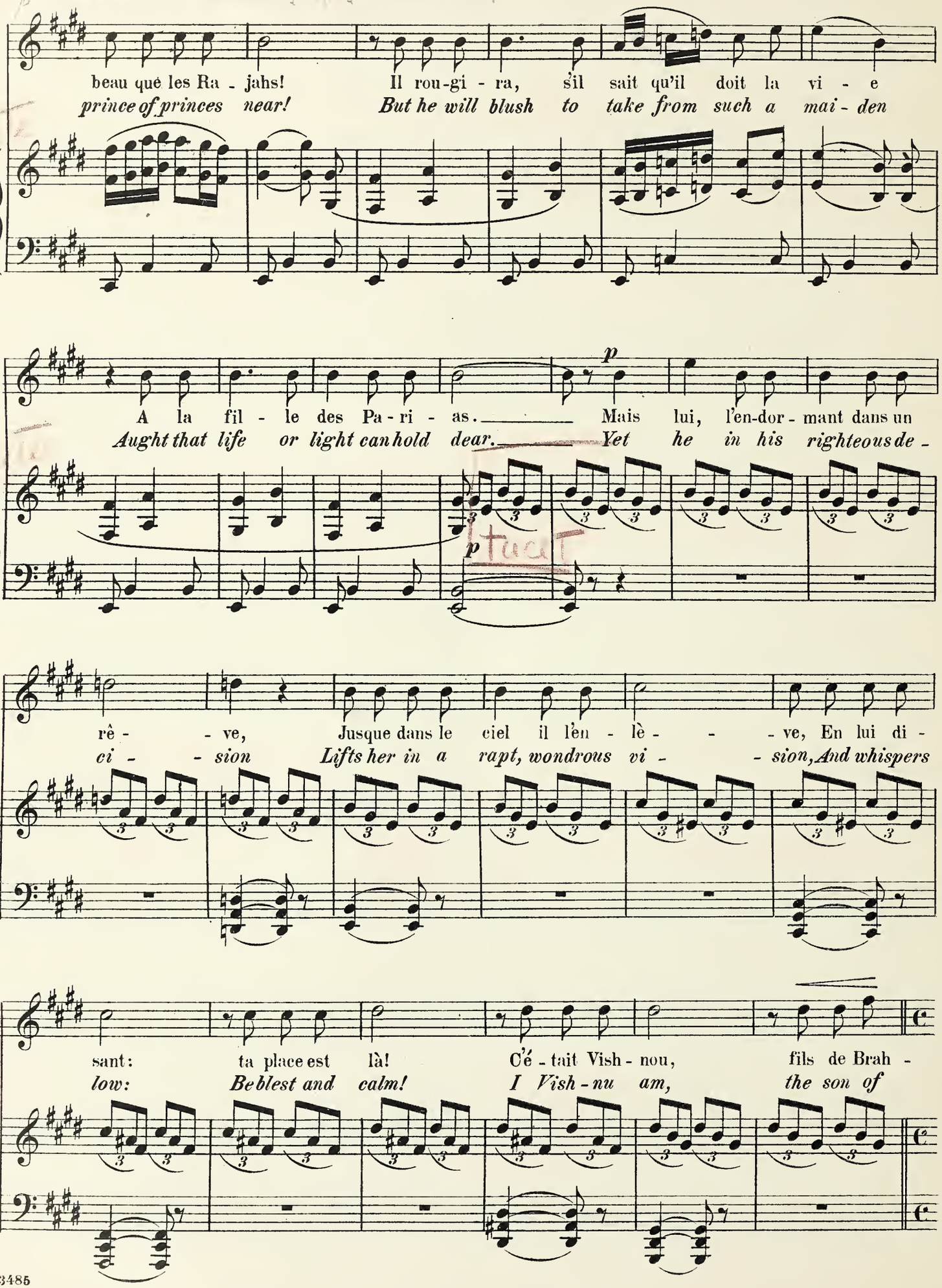
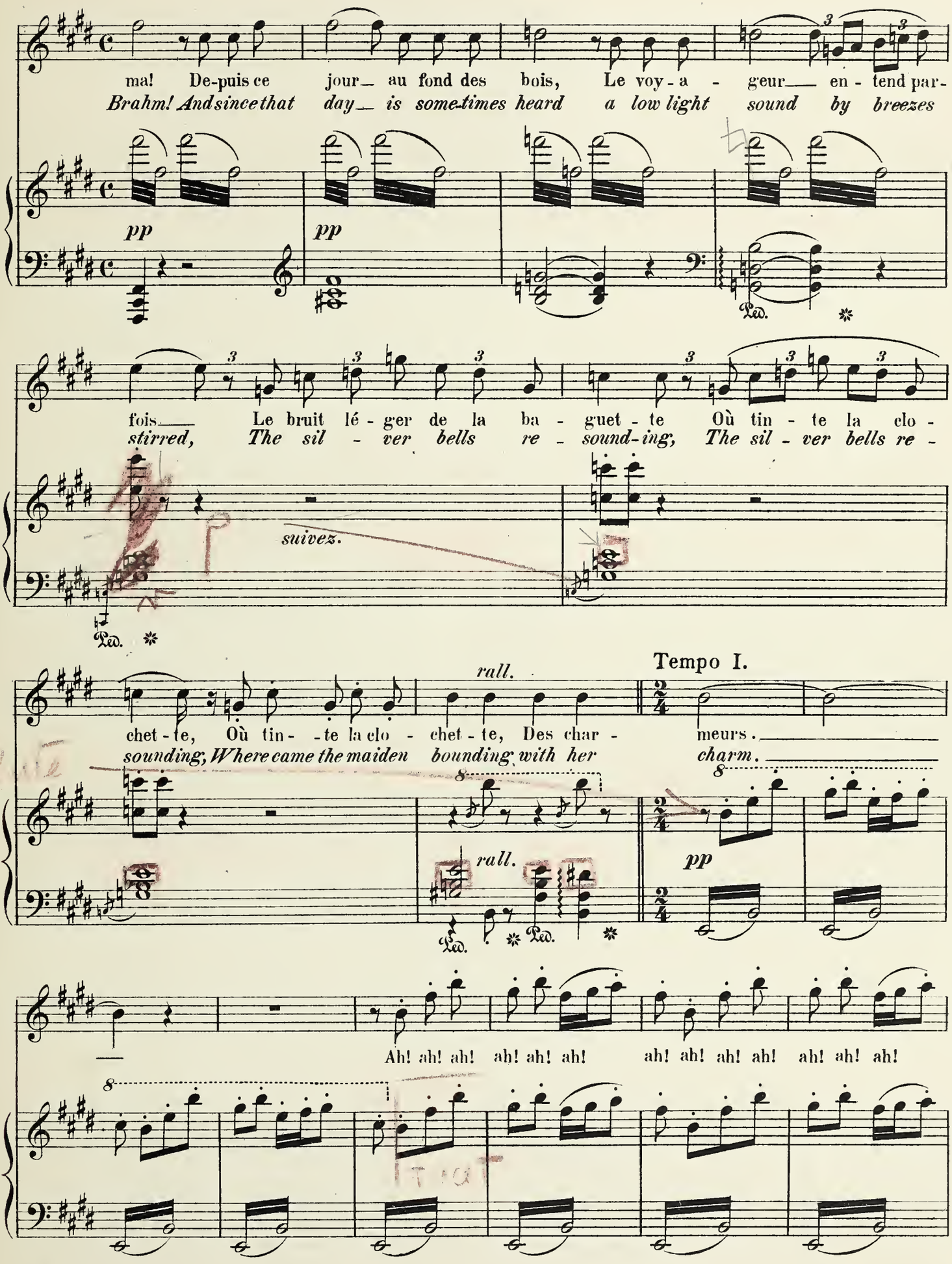


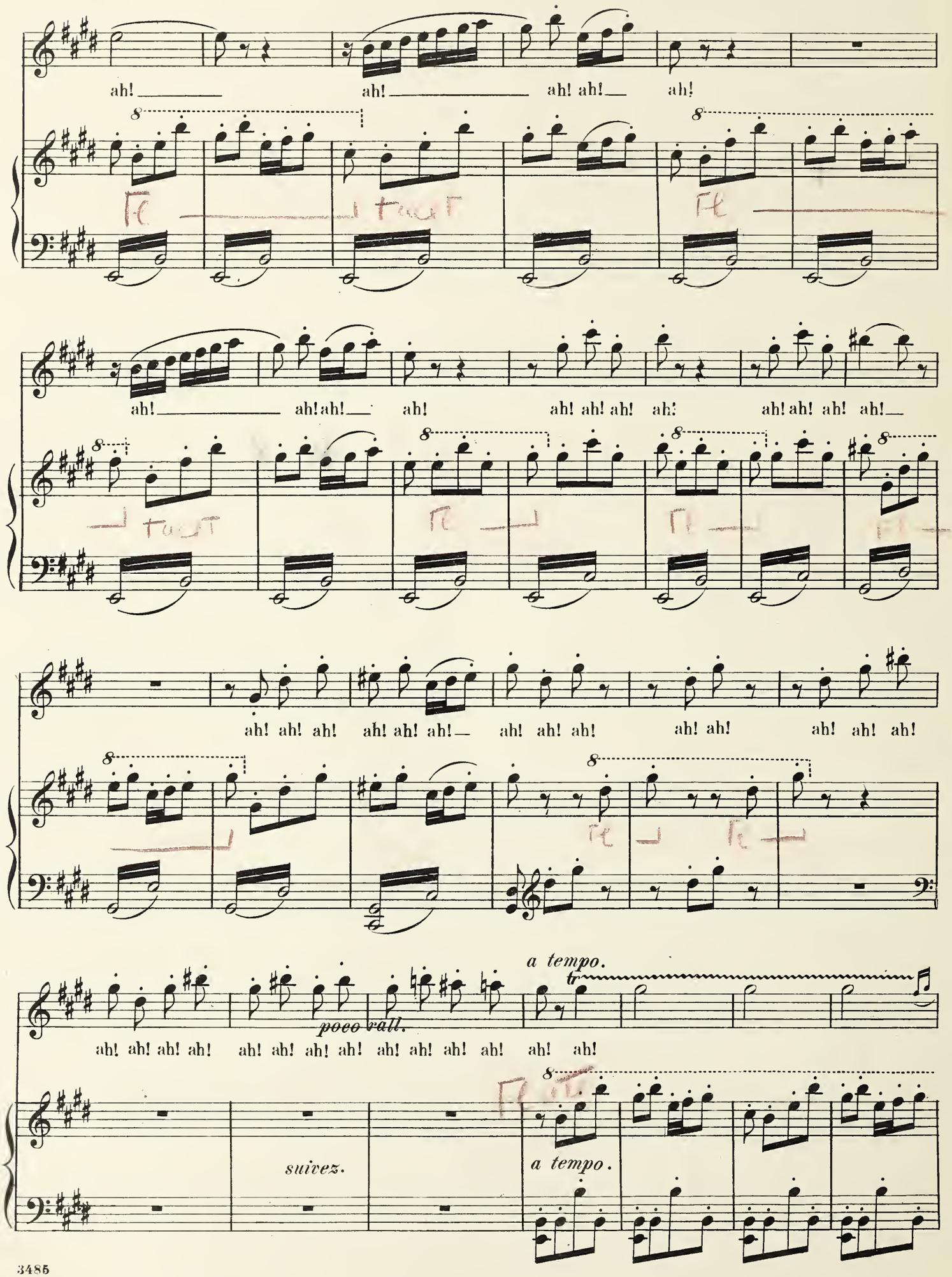
Et ne se souvient pas— Que partout— on re - pousse— L'en-fant des pa-ri-
And she has ceased to feel— That to her, a Pariah maiden— Is every heart of
as; El - le court sur la mous - - se, L'enfant des pa - ri - as;—
steel O'er the moss is she fly - - ing, The lonely Pariah child;—
Le long des lauriers ro-ses, Rê-vant de douces choses, Ah!—
Past the laurels all gleaming, Still of fai-ryland dreaming, Ah!—
p
molto rall.
rall.
—El - le pas-se sans bruit Et ri - ant à la nuit,— à— la
—On with footsteps so light, Laughing out to the night,— to— the
pp
suivez.
2 Ped.

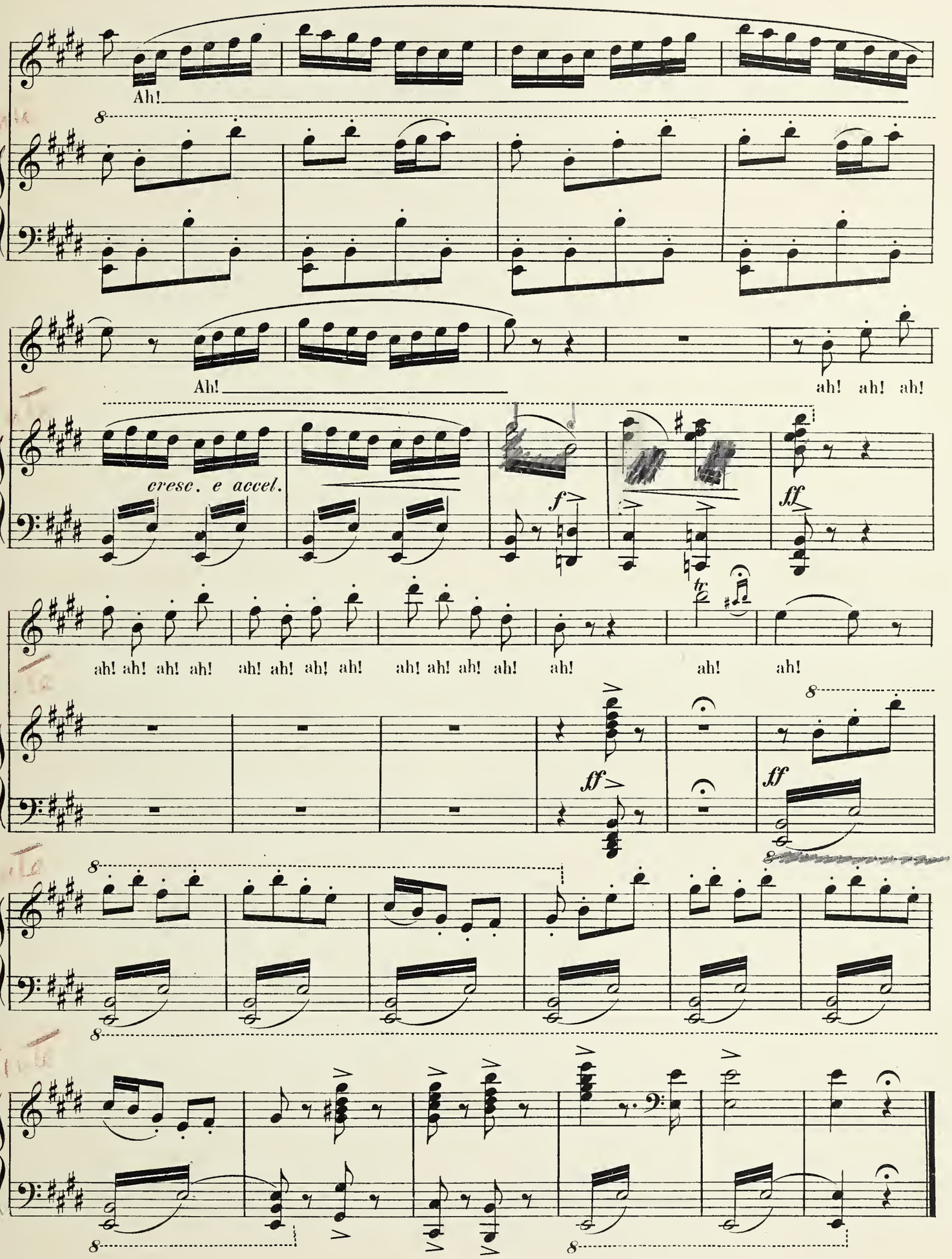

Allegro moderato.
nuit!
night!
Là-bas dans la fo-rêt plus som-bre,
With-in the for-est deep and som-bre,
Flute
mf
p
Quel est ce vo-yageur per-du?
Some lone-ly man has lost his way,
Au-tour de lui des yeux brillent dans l'om-bre, Il marche en-
A-mid the sha-dows wild bright eyes are shi-ning, And fierce-ly
co-re au ha-sard, é-per-du! Les fau-ves rugis-sent de
watch there, grimand still, for their prey. Now roars through the forest are
f


joi - e, Ils vont se je-ter sur leur proi - e, La jeu - ne fille ac -
ring - ing, The beasts to their plunder are spring - ing, The maiden flies to
cresc.
court et bra - ve leurs fu - reurs: Elle a dans sa main la ba -
shield the stricken man from harm: . And on with her wand light-ly
guet - te, Où tin - te la clo - chet - te, où tin - te la clo - chet - te Des char -
bounding, The sil-ver bells re - sounding, the sil-ver bells re - sounding Wields her
rall.
rall.
Ped.
Ped.
plus animé
meurs?
charm.
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
p plus animé


ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
VAR.
tr
tr
ah! ah! ah! ah! ah! ah! ah! ah! ah!
tourne2 vite
L'é-tran-
Then he
ff
mf
p
ger la re - gar-de,
looks at her standing
El-le reste è-blou-i - - e.
With a - maze over la - den,
Il est plus
Shesees a

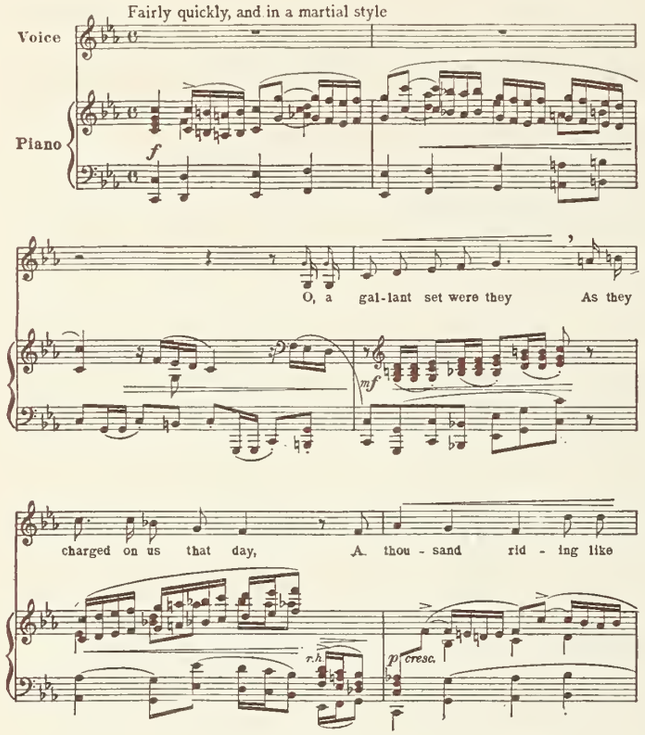

beau que les Ra - jahs!
Il rou-gi - ra, s'il sait qu'il doit la vi - e
prince of princes near!
But he will blush to take from such a mai - den
A la fil - le des Pa - ri - as.
Mais lui, l'en-dor - mant dans un
Aught that life or light can hold dear.
Yet he in his righteous de -
rê - - ve,
Jusque dans le ciel il l'en - lè - - - ve, En lui di -
ci - - sion
Lifts her in a rapt, wondrous vi - - sion, And whispers
sant:
ta place est là!
C'é - tait Vish - nou,
fils de Brah -
low:
Be blest and calm!
I Vish - nu am,
the son of

ma! De-puis ce jour au fond des bois, Le voy-a - geur en - tend par-
Brahm! And since that day is sometimes heard a low light sound by breezes
pp
pp
Ped.
fois Le bruit lé - ger de la ba - guet - te Où tin - te la clo -
stirred, The sil - ver bells re - sound-ing, The sil - ver bells re -
suivez.
Ped.
Tempo I.
rall.
chet - te, Où tin - te la clo - chet - te, Des char - meurs.
sounding, Where came the maiden bounding with her charm.
8
rall.
pp
Ped.
Ped.
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
8


ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
poco rall.
a tempo.
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
suivez.
a tempo.


Ah!
Ah!
ah! ah! ah!
cresc. e accel.
f
ff
tr
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
ff
ff

Songs for a baritone voice by BRYCESON TREHARNE

The Huguenot

Mary E. Coleridge* Bryceson Treharne

Fairly quickly, and in a martial style
Voice
Piano
O, a gal-lant set were they As they
charged on us that day, A thou-sand rid-ing like
r.h.
cresc.

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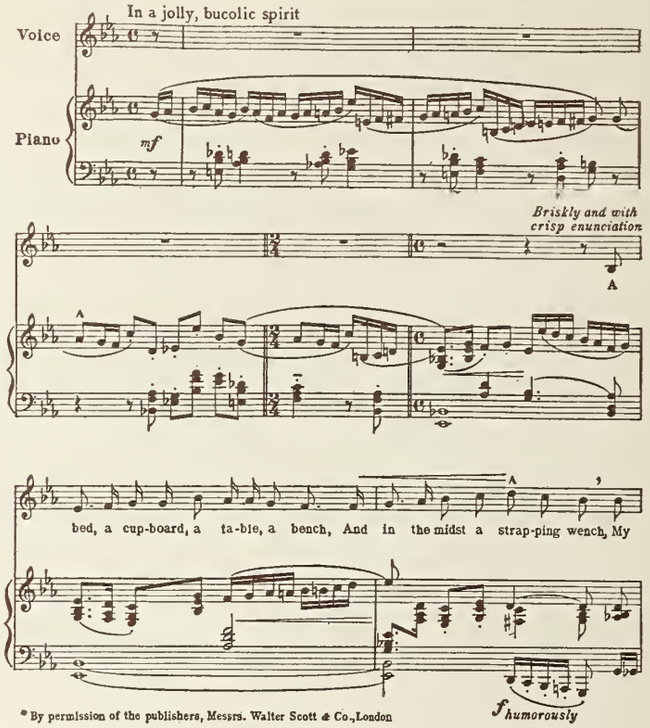
Jeannette

From the German of Otto Julius Bierbaum by Jethro Bithell*

Bryceson Treharne

In a jolly, bucolic spirit
Voice
Piano
Briskly and with crisp enunciation
A
bed, a cup-board, a ta-ble, a bench, And in the midst a strap-ping wench, My
humorously

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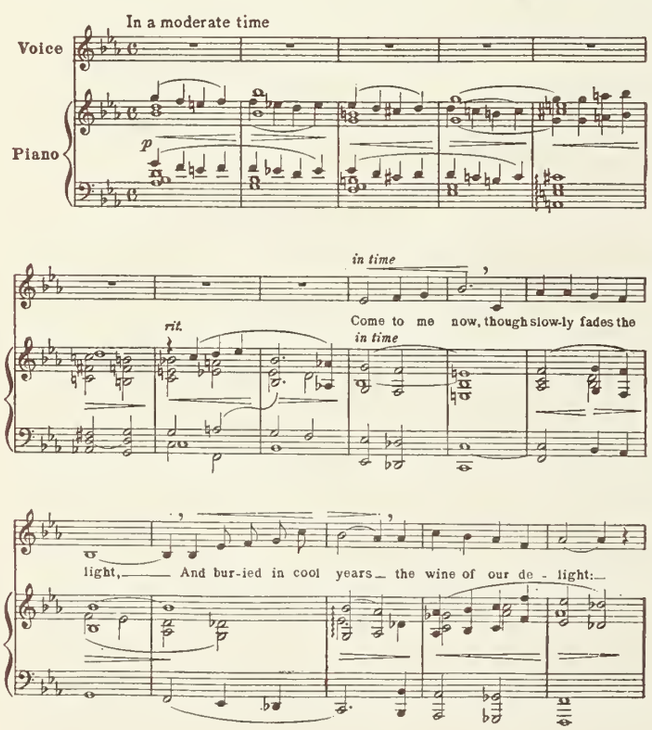
Come to Me Now

Words by Edward Storer*

Music by Bryceson Treharne

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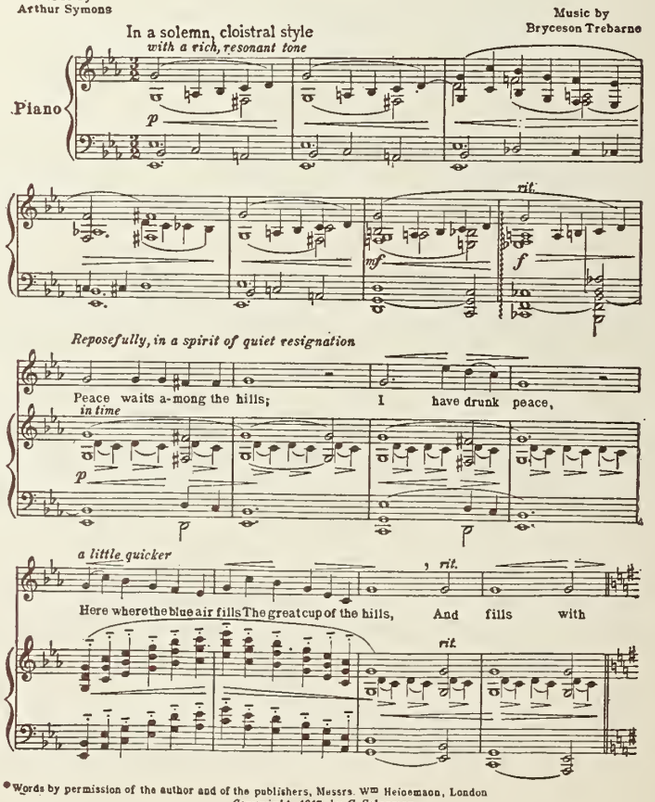
Montserrat

Words by Arthur Symons

Music by Bryceson Treharne

In a solemn, cloistral style
with a rich, resonant tone
Piano
rit.
Reposefully, in a spirit of quiet resignation
Peace waits a-mong the hills; I have drunk peace,
in time
a little quicker
rit.
Here where the blue air fills The great cup of the hills, And fills with
rit.

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